Please research content using Kahn Academy and continue completing your snap shots for each artwork in the 250. You will have a FRQ question to complete each day as well. These FRQ’s are open notes. Please email them to me at DKRASNER@nps.k12.va.us.

3/16/2020:

1. #195. Longmen Caves
2. #196 Gold and Jade Crown
3. #197 Todai-Ji
4. #198 Borobudur Temple
5. #199 Angkor, The Temple of Angkor Wat and the City of Angkor Thom, Cambodia

FRQ:

As Buddhism expanded across Asia, Buddhist art and architecture were expressed in a variety of ways in relation to the visual traditions of the region.

Select and completely identify one Buddhist architectural complex associated with the expansion of Buddhism across Asia. You may select a work from the list below or any other relevant work from West and Central Asia (500 B.C.E.–1980 C.E.) or South, East, and Southeast Asia (300 B.C.E.–1980 C.E.).

Describe the Buddhist complex using at least two examples of specific visual evidence (such as architectural features or imagery).

Explain how two features of the complex are typical of the visual traditions of the region.

Using specific contextual evidence, explain how two features of the complex functioned to facilitate Buddhist practices.

When identifying the work you select, you should try to include all of the following identifiers: title or designation, culture of origin, date of creation, and materials. You will earn credit for the identification if you provide at least two accurate identifiers, but you will not be penalized if any additional identifiers you provide are inaccurate. If you select a work from the list below, you must include at least two accurate identifiers beyond those that are given.

Great Stupa at Sanchi
Longmen caves
Todai-ji
In West and Central Asia, works of art were often created to mark sites of special religious significance and to serve in their veneration.

Select and completely identify one work from the list below or any other relevant example of a work of art from West and Central Asia (500 B.C.E.–1980 C.E.) that was created to mark a site of special religious significance and to serve in its veneration.

Explain how the work you have selected was designed to serve in the veneration of the holy site it was created to mark.

In your response, you should do the following:

- Provide two accurate identifiers for the work of art you have selected.
- Respond to the prompt with an art historically defensible claim or thesis that establishes a line of reasoning.
- Support your claim with at least two examples of relevant visual and/or contextual evidence.
- Explain how the evidence supports the claim.
- Corroborate or qualify your claim by explaining relevant connections, providing nuance, or considering diverse views.

When identifying the work you select, you should try to include all of the following identifiers: title or designation, name of the artist and/or culture of origin, date of creation, and materials. You will earn credit for the identification if you provide at least two accurate identifiers, but you will not be penalized if any additional identifiers you provide are inaccurate. If you select a work from the list below, you must include at least two accurate identifiers beyond those that are given.

Dome of the Rock
The Kaaba
The works shown are the David Vases, created in China in 1351 C.E.

Describe at least two aspects of the original historical and/or religious context of the David Vases.

Using specific evidence, explain how the original context influenced the choice of both the materials and the imagery of the David Vases.

Using specific contextual evidence, explain how the David Vases exemplify cross-cultural interaction.
The work shown is a statue of Augustus of Prima Porta, created during the early first century C.E. The statue’s iconography (its imagery and symbols) communicates ideals of political power and authority in imperial Rome.
Select and completely identify another work depicting a ruler in which iconography communicates ideals of political power and authority. You may select a work from the list below or any other relevant work.

Describe the iconography of both the statue of Augustus of Prima Porta and your selected work.

Using specific visual evidence from both works, explain at least two similarities in how the two works communicate ideals of political power and authority.

Explain at least one difference in how the two works communicate ideals of political power and authority within their respective cultures. Use specific visual or contextual evidence about both the statue of Augustus of Prima Porta and your selected work in your explanation.

When identifying the work you select, you should try to include all of the following identifiers: title or designation, name of the artist and/or culture of origin, date of creation, and materials. You will earn credit for the identification if you provide at least two accurate identifiers, but you will not be penalized if any additional identifiers you provide are inaccurate. If you select a work from the list below, you must include at least two accurate identifiers beyond those that are given.

George Washington  
Jahangir Preferring a Sufi Shaikh to Kings  
Ndop (portrait figure) of King Mishe miShyaang maMbul

3/26/2020:

1. #214 Moai on Platform (Ahu)
2. #215 ‘Ahu ‘Ula (Feather Cape)
Read the question carefully. You can receive full credit only by directly answering all aspects of the question. You must answer the question in essay form. An outline or bulleted list is not acceptable. (Note: This exam uses the chronological designations B.C.E. (before the common era) and C.E. (common era). These designations correspond to B.C. (before Christ) and A.D. (anno Domini), which are used in some art history resources.)

Question refers to the following two images.
The images show an overview and a detailed view of the terra cotta warriors from the mausoleum of the first Qin emperor of China, c. 221–209 B.C.E.

Describe at least one visual characteristic of the terra cotta warriors.

Describe the specific function of the terra cotta warriors.

Using at least two examples of specific contextual evidence, explain how the function influenced the design of the terra cotta warriors.

Explain why the design of the terra cotta warriors can be interpreted as an expression of power and authority in ancient China.
3/30/2020:

1. #219 Hiapo (Tapa)
2. #220 Tamati Waka Nene
3. #221 Navigation Chart
4. #222 Malagan Display and Mask
5. #223 Presentation of Fijian Mats and Tapa Cloths to Queen Elizabeth II

FRQ

The work shown is Fan Kuan’s *Travelers among Mountains and Streams*, painted circa 1000 C.E. In this work, Fan Kuan presents a relationship between humans and the natural world. You may select a work from the list below or any other relevant work from South, East, and Southeast Asia (300 B.C.E.–1980 C.E.), West and Central Asia (500 B.C.E.–1980 C.E.), or the Pacific (700–1980 C.E.).

For each work, describe the relationship between humans and the natural world. Then, using both visual and contextual evidence, analyze both the similarities and the differences between the two works with regard to how they present or create a relationship between humans and the natural world.

When identifying the work you select, you should try to include all of the following identifiers: title or designation, name of the artist and/or culture of origin, date of creation, and materials. You will earn credit for the identification if you provide at least two accurate identifiers, but you will not be penalized if any additional identifiers you provide are inaccurate. If you select a work from the list below, you must include at least two accurate identifiers beyond those that are given.

*Under the Wave off Kanagawa (Kanagawa oki nami ura)*  
*Chairman Mao en Route to Anyuan*  
*The Court of Gayumars*  
*Navigation chart*

Ryoan-ji
4/1/2020: Unit Test (Unit 7,8,&9)

*******Will be Available online on this day*****